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THE LOAN EXHIBITIONS.

There are now hanging in the galleries of the Art Institute four considerable groups of pictures selected from the private collections of Mrs. Potter Palmer, and Messrs. Hutchinson, Logan and McCormick. Some of these canvases are familiar to visitors through previous loans, and others are shown to the general public for the first time. It may be interesting to consider how some of these pictures supplement the regular collections, and how strong a showing they enable us to make of certain schools.

For instance, in the matter of Dutch painting, our permanent collection, and especially the Hutchinson Gallery of Old Masters, is already strong. The loan collections bring in Mr. Hutchinson's small Hals, and his portraits by Nicholas Maes and Aelbert Cuijp. Mr. Logan's Rembrandt and a fine Hobbema are added to these, and his collection also introduces a number of characteristic works by modern Dutch artists, notably the powerful *Sea Toilers of Israel*, the *Katwyk Churchwarden* by the same master, and fine canvases by Weissenbruch and Mauve.

Similarly the permanent collection shows a number of works by the men of the Barbizon school. These are further strengthened in the loan collections by Mr. Logan's *Rousseau*, and by *Corots* in all the collections; also a *Millet* among Mrs. Palmer's collection. But those who are interested in French painting of the Nineteenth Century will find among the Palmer pictures a fine representation of the great French impressionists who followed, and so the work of the modern Frenchmen is brought within range of study far more completely than would otherwise be possible.

Mrs. Palmer's collection includes nine works of Claude Monet, representing several

stages of his technique, from the earlier works in which the influence of Manet is immediately perceptible to the later studies in light as expressed in vibrating broken color—the haystack pictures which are universally associated with his name. These pictures are fine examples in which to study one of the most modern developments of painting. Together with the *Monets* are canvases by *Sisley*, *Renoir*, and *Pissarro*, showing the view point of some of his co-pioneers in this field, and a number of brilliant works by *Raffaelli*. There is also a strong representation of *Cazin*, including the large "*Judith*," and a number of smaller pictures illustrating his skill in the placing of a figure subject in a landscape. Other modern Frenchmen, *Degas*, *Lerolle* and *Puvis de Chavannes* are also represented.

The Hutchinson and McCormick collections add to the showing of the British school, the former bringing in *Rossetti* and *Watts*, and the latter *Gainsborough* and *Constable*. Both of these groups include American landscapes, *Inness* and *Ranger* being prominent. The American painting of the last generation also receives attention in the beautiful and characteristic "*Corn Husking*," by *Eastman Johnson*, in the Palmer collection.

Taken altogether, the loan collections are a strong factor in enabling the Institute to offer good opportunities to the student of painting who visits Chicago for the summer only—opportunities which are in some respects superior to those offered by the passing exhibitions of the winter months.

Attention may also be called to the English painting, "*The Cradle Song*," by *Arthur Hacker*, lent by Mr. W. T. Fenton, and the American painting "*Elaine*," by *Toby E. Rosenthal*, lent by Mrs. Maurice Rosenfeld.